

☼ STANDARD COMPOSITIONS ☼

—ARRANGED FOR THE BANJO BY—

ALFRED A. FARLAND.

AS
PERFORMED
BY HIM
WITH
REMARKABLE
SUCCESS
IN THE
PRINCIPAL
CITIES



FROM THE
ATLANTIC
TO THE
PACIFIC
AND FROM
THE
GREAT LAKES
TO THE
GULF.

HAYDN—Gypsy Rondo. Solo, with Piano Acc., - - \$1.00
SCHUBERT—Serenade. Solo, with Piano Acc., - - .75

HAUSER—Wiegenlied. (Cradle Song) with Piano Acc., \$.50
WIENIAWSKI—2d Mazurka. "Kuiawiak," with Piano Acc., .60

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WM. H. BUNKER & CO.
1314 Chestnut St., Phila.

2^d MAZURKA. (KUIAWIAK.)

Tune Banjo to D.

WIENIAWSKI.
Arr. for Banjo and Piano
by A. A. FARLAND.

BANJO.

PIANO.



3d Stg.

p tremolo.

pp



Tempo di Mazurka.

ff *f* *ff* *f* *ff*

Tempo di Mazurka.

f



fz

ff



3d Stg. *p* *tremolo* *dim.* *cresc.* 3d Stg.

2d Stg. *trem.* *trem.* *f* *f* *ff* *f* *ff* *trem.* *trem.*

f *pp* *f* *pp* *rall.* *poco piu lento.*

mf *pp* *mf* *pp* *p*

tremolo *pp* *rall.* *ppp cresc.*

pp *rall.*

2d Mazurka. 4

"Tripping Thro' the Meadow" Schottische, by A. A. Farland. Banjo Solo, 35 ¢

The musical score is written for piano and solo instruments. It consists of four systems of staves. The first system includes the tempo marking *a tempo.* and the dynamic *fff* for the piano part, and *ff a tempo.* for the solo part. The second system includes the dynamic *f* for the solo part. The third system includes the marking *3d Stg* (Third Stage) above the piano part. The fourth system includes the marking *8va* (octave) above the piano part. The score features various musical notations including treble and bass clefs, key signatures (one sharp), time signatures, notes, rests, and dynamic markings.

2d Mazurka. 4
 "The Dandy 5th" Quickstep, by A. A. Farland, Complete for Banjo Club (6 parts) \$1.00.

Solo. { Banjo... 30¢
 Mandolin. 30¢

3d Stg. 2d Stg.

trem.

f pp pp

trem. poco piu lento. trem.

poco piu lento.

ad lib. con recit. tempo. fff

ad lib. con recit. tempo. ff

"Tripping through the Meadow" Schottische, by A. A. Farland. Banjo Solo. 35c. Pretty and Popular.

National School for the Banjo, by A. A. Farland. Paper, \$1; boards, \$1.50; cloth, \$2.

BECOMING imbued with a love for that which is best in music, MR. FARLAND, some years ago, conceived the idea of attempting upon the banjo serious compositions, as played by eminent piano and violin virtuosi; and with this object in view, a copy of Mendelssohn's violin concerto was procured.

A single trial of this selection was sufficient to convince him that the method of fingering then considered correct would have to be changed before the technical difficulties which abound in this work, could be surmounted.

He thereupon commenced a series of experiments in fingering, the result being the system to which he owes his great success (in so far as that success depends upon mechanical dexterity), and which enables him to render such difficult works as the one mentioned above with most novel and delightful effect.

[Prominent musicians in all sections of the country have admitted that many passages in these compositions are even more effective, as played upon the banjo by MR. FARLAND, than they are when rendered by the greatest artists on the violin or piano.]

It is asserted without fear of successful contradiction that these works positively cannot be played upon the banjo in proper tempo by any person, who has not mastered a system of fingering theoretically the same as MR. FARLAND'S.

His method, which is taught in his "National School for the Banjo," is founded on the principle which forms the basis of the science of fingering as applied to all instruments *i. e.*: The most natural and effective use of the muscles employed, coupled with a judicious division of the work to be accomplished among the fingers used—and, it is scarcely necessary to add, what he has achieved proves that his system is absolutely correct, theoretically and practically.

As incorrect methods and fluency of technique are incompatible, banjo students should insist upon being taught from National School until they are thoroughly grounded in the system of fingering taught therein. This work is positively the only banjo instructor published which teaches a correct method of fingering, and it is universally recognized as the standard authority on banjo technic.

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